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ABSTRACT

This project was designed to develop a model for teaching general music methods for elementary/early childhood education majors using musics of diverse cultures as discrete and infused entities, integrated across the curriculum. The proposed model's primary goal was to develop student awareness of sources of culturally diverse music and related materials. A second goal was to develop student awareness of how to infuse diverse musical material into both the musical and non-musical curriculum. Two groups of preservice teachers, 30 elementary education majors and 29 early childhood education majors, took the music education course. Six core musical activities were introduced and illustrated with examples from African and African-American, Latin American, Native American, and Asian cultures in addition to standard American folk song material. Students completed an "Integrated Model" form for each example, which included focus on both the musical and non-musical understandings to be developed from the experience. The second half of the course focused on the discrete musical cultures of sub-Saharan Africa, Native America Latin America, India, and Japan. In a final assignment, students developed a modified 10-entry, annotated bibliography. When these bibliographies were evaluated for cultural diversity, results indicated that 73 percent of the elementary education majors and 65 percent of the early childhood education majors included one or more culturally diverse entries. (JB)

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# Toward an Integrated Curriculum: A Music Education Perspective

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Toward an Integrated Curriculum: A Music Education Perspective

Music by its very essence is multicultural. Some writers have observed that music is an international language. In fact Anderson and Lawrence (1995) have more accurately noted that "while music is an international phenomenon, it most certainly is not an international 'language'" (p. 401). To a great extent, however, the musical canon for elementary general music has been chosen from European and American folk and composed musics.

In 1967 the Music Educators National Conference published the landmark document describing a conceptual approach to the study of music in the elementary school. Conceptual development in music is related to the elements of music: rhythm, melody, harmony, form, tempo, dynamics, tone color, and style. Students develop cognitive understanding of these elements through active participation in singing, listening, moving, creating, playing instruments, and music reading. At that time, the canon of musical examples was drawn primarily from Western European and American musical traditions (excluding indigenous peoples).

Since that time, teacher education in music, especially for nonmajors, appears to have evolved into three models, based on the textbooks used for general music education courses. One model can be described as a music theory-based approach where the fundamental music notation system is taught and where methods and materials grow out of the music theory (Rozmajzl & Boyer-White, 1990). A second model could be described as a developmental model where the musical behaviors and experiences "are based on a cumulative sequence of musical experiences that will foster continuous growth in musical understanding, skills, and knowledge" (Bergethon, Boardman Meske, & Montgomery, 1986, p. v). A third model uses the six musical activities (singing, listening, moving, creating, playing instruments, reading notation) as a foundation for the development of musical understandings (Anderson & Lawrence, 1995).

With regard to musical diversity, Shehan Campbell (1992) points out, "If any part of the K-12 school music curriculum can be considered a logical location for offering the diverse musical styles of our conglomerate American society to children, it is the general music class" (p. 30). In fact, two instructional approaches which she recommends are basing the general music curriculum on multicultural musical experiences and coordinating the study of peoples, their cultures, and their musics across the curriculum (1989, pp. 5-7).

However, until recently little overt attention in music teacher education has been paid to cultural diversity in either content or methodology with the exceptions of Anderson and Shehan Campbell (1989) and George (1987) which are specific to multicultural musics. In general music education methods texts, the most comprehensive treatment of non-western musics and cultural differences is found in Anderson and Lawrence (1995) and Shehan Campbell and Scott-Kassner (1995). The challenge here appears to be maintaining a balance between musical diversity as a discrete and simultaneously integrated entity.

Also found in the music education literature is the notion of integrating music curricula with other subjects taught at the elementary level. Most contemporary music education methods texts at least mention the integration, with some texts providing a wider variety of examples (Anderson & Lawrence, 1995; Shehan Campbell & Scott-Kassner, 1995). The caution is that teachers take care that, in the attempt to integrate songs and activities into the elementary subject areas, one does not lose sight of teaching music in its integrity. Both can occur, each to the enhancement of the other.

The purpose of this project, then, is to develop a model for teaching general music methods for elementary/early childhood education majors using musics of diverse cultures as discrete and infused entities, integrated across the curriculum. The proposed model, which has evolved over a period of seven years, is an expansion of the music activities approach where the

premise of the methods course is that understanding of the elements of music is developed through active participation in the six musical activities. A primary goal of the model is to develop student awareness of sources of culturally diverse music and related materials appropriate for the elementary classroom. A second goal is to develop student awareness of how one can infuse diverse musical materials into both the musical (music for its own sake) and nonmusical (music as an aid to the understanding of other subjects) curriculum.

Two classes were chosen for this model of instruction: one section of elementary education majors (N=30) taking Music 277: Music Education in the Elementary Grades and one section of the same course designed for early childhood majors, C&I 260: CORE III The Arts (N=29). MUS 277 met three times per week for 50 minutes; C&I 260 met once a week for twelve weeks for two hours each. Course content included an orientation to multicultural education from a music education perspective. As the instructor introduced each of the six musical activities, she chose examples which were drawn from African and African-American, Latin American, Native American, and Asian cultures in additional to standard American folk song material. Students were asked to complete an "Integrated Model" form for each example which included focus on both the musical and nonmusical understandings to be developed from the experience. In addition, the second half of the semester focused on the discrete musical cultures of Sub-Sahara Africa, Native America, Latin America, India, and Japan in the form of videos, artifacts, children's literature, and musical examples. C&I 260 students did not study India and Japan. All students completed the Integrated Model form for each of the cultures.

The culminating assignment of the course was to develop a modified ten-entry, annotated bibliography whose sources could be chosen from instructor-developed bibliographies in addition to materials students discovered on their own. Within each annotation, students were to name two activities found in the reference, written in the form of behavioral objectives. They were also to describe how the reference was organized and were to provide an evaluative comment on its usefulness. This assignment provided the first source of data. Because of the wide variety of materials used during the course, students would have had to make a conscious choice to use materials reflecting cultural diversity in the annotated bibliography.

For the purposes of this project, a basic frequency count was used. In Music 277, frequencies ranged from 0-5 culturally diverse entries; C&I 260 frequencies ranged from 0-3 diverse entries. An entry was considered "culturally diverse" if the organization, sample tasks, and/or evaluation statements included reference to cultural awareness/diversity, ethnic influences, multicultural education. Seventy-three percent of MUS 277 students and seventy-six percent of the C&I students had one or more culturally diverse entries.

The short term goal of this project was to implement a model of music teacher education which will introduce students to world musics, will demonstrate how world musics can be integrated across the elementary curriculum, and will develop student awareness of materials available for such integration. From the informal data reported here, it appears that students are more aware of the possibilities for inclusion of culturally diverse musics, both as discrete and integrated entities as a result of the class. Ultimately, the test of effectiveness of the proposed model will be the students' ability to transfer the information to subsequent methods classes (as they work on integrated units) and to their actual student teaching and beyond.

In this presentation, the audience will participate in a modified K-6 music experience and will complete a sample Integrated Model form. The musical activity will focus on both the musical and nonmusical goals of the lesson and will include musical stimuli chosen from a nonwestern

musical tradition. The goal of the presentation will be to develop awareness among the audience of the potential for infusion as well as discrete consideration of world musics in music education methods classes for elementary and early childhood education majors.

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## Integrated Units

If the children were studying the **unit on** topic of concept of

**HOPI INDIAN CULTURE**

they could demonstrate **develop** enhance

their awareness **understanding of**

**the role of animals in Hopi Life**
by

singing **Mos', Mos'!**
listening to _____
moving to/dancing _____

creating a poem song
composition accompaniment
playing a musical instrument

and by: **discussing the relationship of the Hopi Indians with the animal world**

If the children were studying the unit of topic of **concept of**

**melody**

they could **demonstrate** develop enhance

their awareness **understanding of**

**melodies can move by leap**
by

singing **Mos', Mos'!**
listening to _____
**moving**/dancing **their arms to match the leaps in the melody**
creating a poem song
composition accompaniment
playing a musical instrument

and by: **discussing this movement**